

2020-2021 Audition Information

Flute



1. Solo piece. Prepare a polished, recital-ready, unaccompanied solo piece. You may play any work of your choice but the level of difficulty should be an accurate representation of your technical and artistic ability. A slow, non-technical solo *must* be contrasted with a faster, more technical solo. Remember, it is not so much what you play but how well you play. Your solo piece need not be memorized. You may be asked to stop playing before you reach the end of your prepared piece. If this happens, please understand that it is only in the interest of time and not a reflection of your playing.

2. Excerpts. Play one excerpt, included in this packet, closest to your ability level. If you are unfamiliar with the excerpts, consult with your private teacher or a coach who is familiar with them. It is recommended that you also listen to a recording or live performance of the piece in order to give yourself proper tempo and musical context. As with your solo piece, the performance of your excerpt should be an accurate representation of your technical and artistic ability.

Note: With your solo and/or your prepared excerpt, you may be asked to play it again in a different manner (slower, faster, more lyrically, etc.). Please regard this as evidence of your musical flexibility, which will weigh heavily on the success of your audition. **Students auditioning for Wind Orchestra are not required to prepare an excerpt.**

3. Scales & technique. All required scales must be memorized. Automatically play the corresponding arpeggios to a scale, if asked.

WIND ORCHESTRA Scales: Major scales C, G, D, A, F, Bb, and Eb in 1 octave. Chromatic scale in 2 octaves (student may choose their starting note). **Technique:** Must be able to produce a clear, full tone.

PHILHARMONIC ORCHESTRA Scales: ALL major & natural minor scales in 1 octave. **Technique:** Must be able to produce a clear, full tone. Must demonstrate a beginning use of vibrato where traditionally used.

REPERTORY ORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales in 2 octaves. **Technique:** Must have begun work on continuous vibrato. Must be able to double & triple tongue at the following speeds: 8th note triplets at $\text{♩} = 72-80$, 16th notes at $\text{♩} = 132-140$. **NOTE:** *Students placed on flute may be asked to play piccolo with this orchestra at some point during the season.*

SYMPHONY ORCHESTRA Scales: ALL major & minor (harmonic, melodic & natural) scales and corresponding arpeggios in 2 octaves. **Technique:** Must be able to play with continuous vibrato; must be able to double & triple tongue at the following speeds: 8th note triplets at $\text{♩} = 92$, 16th notes at $\text{♩} = 152$. Some piccolo skills are required for this orchestra.

4. Sight-reading. Sight-reading for all orchestras will include complex rhythms relative to the level of orchestra.

5. Orchestra placement. Student placement is competitive and is ranked in order of artistic quality. Those qualities include superiority of tone, intonation, vibrato (as appropriate), dynamic range, musicality and general accuracy. Although a student may be able to perform all the requirements for a particular orchestra, he or she may still not qualify based on the level of competition in a given year.

6. Auditions are closed to the public, including parents and families.

7. Prior participation in the Minnesota Youth Symphonies is no guarantee of placement.

FOR ADDITIONAL AUDITION TIPS, REFER TO THE AUDITIONS PAGE AT WWW.MNYOUTHSYMPHONIES.ORG. Questions? Call (651) 699-5811 or e-mail mys@mnyouthsymphonies.org.

Please note: students auditioning for Wind Orchestra do **not** need to prepare an excerpt.

Philharmonic Excerpt

$\text{♩} = 120$

Dvorak Symphony No. 8, Mvt. 1

Musical score for Philharmonic Excerpt from Dvorak Symphony No. 8, Mvt. 1. The score is written for three staves in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 120. The music features a complex rhythmic pattern with eighth and sixteenth notes. A first ending bracket spans measures 107-111, leading to a second ending bracket in measures 112-116. Performance markings include *3 F 14*, *ff*, *cresc.*, and *ff*. A *ff* marking is also present at the end of the second ending.

Repertory Excerpt

$\text{♩} = 112$

Berlioz - Overture to Benvenuto Cellini

Musical score for Repertory Excerpt from Berlioz - Overture to Benvenuto Cellini. The score is written for three staves in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 112. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Performance markings include *sf*, *ff*, and *<sf*. Measure numbers 107, 112, 117, 122, and 128 are indicated. First and second ending brackets are present, with first endings marked with a '5' and second endings marked with a '6'.

Symphony Excerpt

Berlioz - Overture to Benvenuto Cellini

$\text{♩} = 112$

rr
Allegro deciso con impeto ($\text{♩} = 112$) *cresc.*

89 *ff* *mf* *cresc.*

95

101 *sf*

107 *sf* *ff*

The musical score consists of four staves of music in G major and 2/4 time. The tempo is marked 'Allegro deciso con impeto' with a quarter note equal to 112. The score includes various dynamics such as *ff*, *mf*, and *sf*, and a *cresc.* marking. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A bracket connects measures 89 and 95. A bracket connects measures 107 and 112. The score ends with a double bar line and a *ff* dynamic marking.